

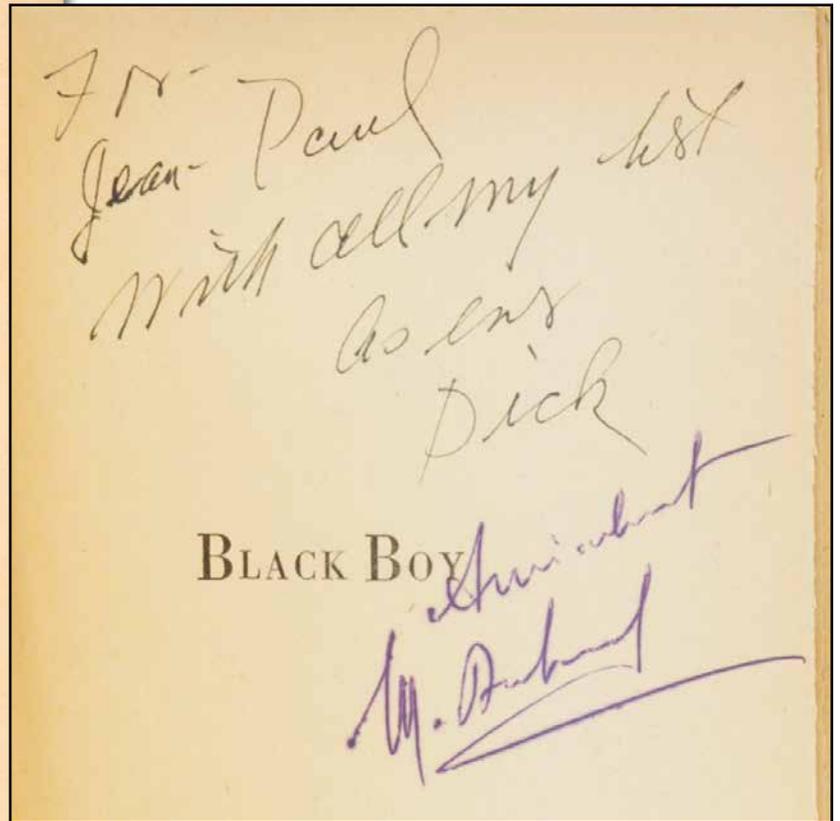
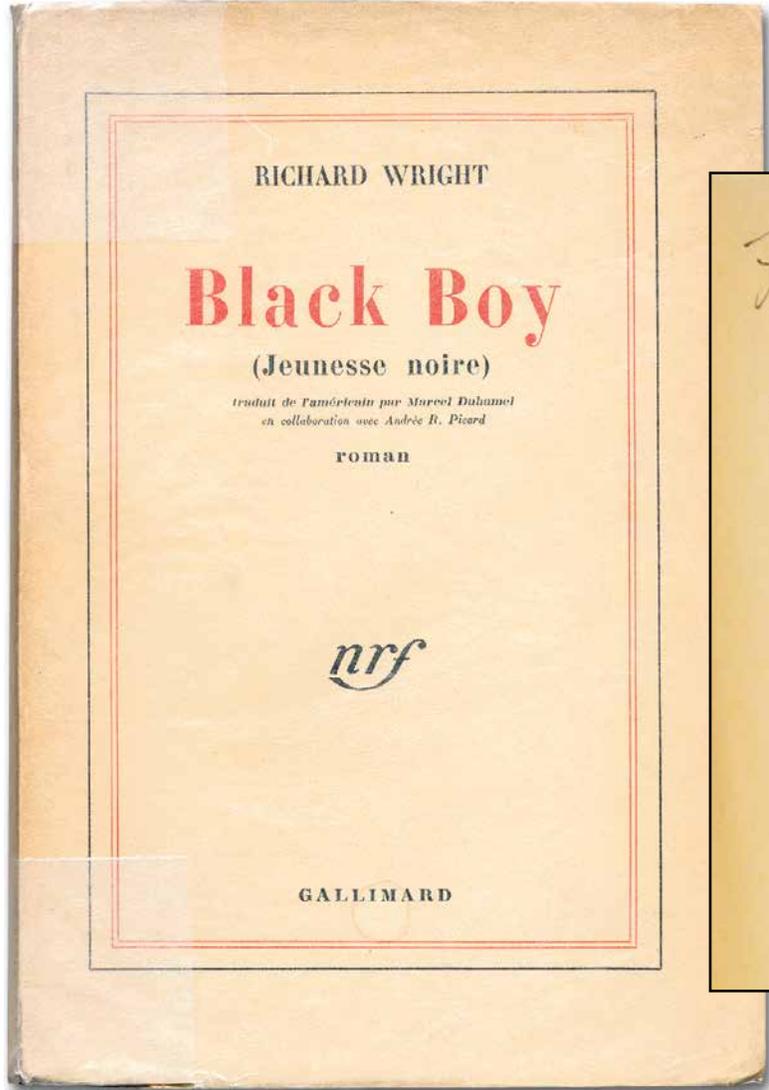
Inscribed to Jean-Paul Sartre

Richard Wright [and Jean-Paul Sartre]

Jeunesse noire [Black Boy]

Paris: Gallimard (1947)

\$12,500



First French edition. Translated by Marcel Duhamel in collaboration with Andre R. Picard. Wrappers in glassine dustwrapper. Pages browned, a small chip on the last leaf affecting no text, else near fine. A novel which became the bestselling book by an African-American up until that time. This copy Inscribed by Richard Wright to French Nobel Prize-winning author Jean-Paul Sartre: "For Jean-Paul With all my best, As ever, Dick." Additionally signed by the translator Marcel Duhamel. Wright was keenly interested in Existentialist writing and it had a great influence on his own work. His association with Sartre, in particular, was a more intimate one – the two authors became close friends and Wright's journals speak often of his high personal regard for the French author. Similarly, Sartre spoke of Wright as one of the greatest living American writers, without regard for race, and on several occasions enlisted Wright's aid in political causes. A magnificent association. [BTC#63755]

NIXON THEATRE

SAM NIXON, Manager

WEEK COMMENCING MONDAY EVENING, OCTOBER 20, 1941

Matinees Wednesday and Saturday

ORSON WELLES and JOHN HOUSEMAN
in association with Bern Bernard
present

CANADA LEE .. in .. "NATIVE SON"

.. by ..
Paul Green and Richard Wright
(from Mr. Wright's novel of the same name)

.. with ..
JOHN BERRY — PATRICIA PALMER

Directed by Orson Welles
A Mercury Production
Settings by James Morecom

CAST
(In order of their appearance)

BUCKLEY, D. A.	STEPHEN ROBERTS
BIGGER THOMAS	CANADA LEE
HANNAH THOMAS	EVELYN ELLIS
VERA THOMAS	HELEN MARTIN
BUDDY THOMAS	LLOYD WARREN
MISS EMMETT	GLADYS COLE
JACK	THOMAS ANDERSON
CLARA	RENA MITCHELL
G. H. RANKIN	RODESTER TIMMONS
GUS MITCHELL	WARDELL SAUNDERS
ERNIE JONES	C. M. BOOTSIE DAVIS
MR. DALTON	WILLIAM DAVID
MRS. DALTON	DIANA DUSTIN
BRITTEN	CHARLES CRISP
PEGGY	BRYDA-RAE KING
MARY DALTON	PATRICIA PALMER
JAN ERLONE	JOHN RANDOLPH
A REPORTER	WILLIAM CHALLEE
JUDGE	WILLIAM MALONE
PAUL MAX, attorney for the Defense	JOHN BERRY

NEWSPAPERMEN, etc.

The action takes place in present day Chicago.

SYNOPSIS OF SCENES

Prologue: Courtroom

- Scene 1. The Thomas room. Early on a mid-winter morning.
Scene 2. A Street. That same morning.
Scene 3. The Dalton study. The next morning.
Scene 4. Mary Dalton's bedroom. Before dawn, a day later.

INTERMISSION

- Scene 5. The Dalton study. That afternoon.
Scene 6. Clara's room. Night of the same day.
Scene 7. The basement of the Dalton house. Afternoon of the next day.
Scene 8. A room in a deserted house. The next night.
Scene 9. A courtroom.
Scene 10. A prison cell. Some weeks later.

Technical Supervision by Jean Rosenthal and Walter Ash

FOR ORSON WELLES AND JOHN HOUSEMAN

General Representative	Herbert Drake
Business Manager	William Herz
Company Manager	Daniel T. Leventhal
Press Representative	Lester Al Smith
Stage Manager	William Sharon
Carpenter	Charles B. Garlinger
Electrician	Al. Sollisch
Propertyman	John Barnes
Sound Effects	Jack J. Volberg

Most stage stars prefer Seagram's V. O. as do Canada Lee and the entire cast of "Native Son." It is used exclusively in the performance.

NEXT WEEK "JOHNNY BELINDA"

(Richard Wright)

[Broadside]: Nixon Theatre...
Orson Welles and John
Houseman ... Canada Lee in
"Native Son" by Paul Green
and Richard Wright

Pittsburgh: S. & S. Printing Co. October
20, 1941 \$350

Measuring 5" x 11". One horizontal fold, some modest age-toning and a tiny crease, near fine. Handbill for a play presented by Mercury Productions and directed by Orson Welles. Lists the cast and synopsis of scenes, along with the credits for the crew. Curiously one of the credits reads: "Most stage stars prefer Seagram's V. O. as do Canada Lee and the entire cast of 'Native Son'. It is used exclusively in the performance." The production, which had its debut on March 24, 1941, was a spectacular hit for both Welles and Lee, whom *The New York Times* called "the greatest Negro actor of his era and one of the finest actors in the country." The play was at a later date filmed twice.

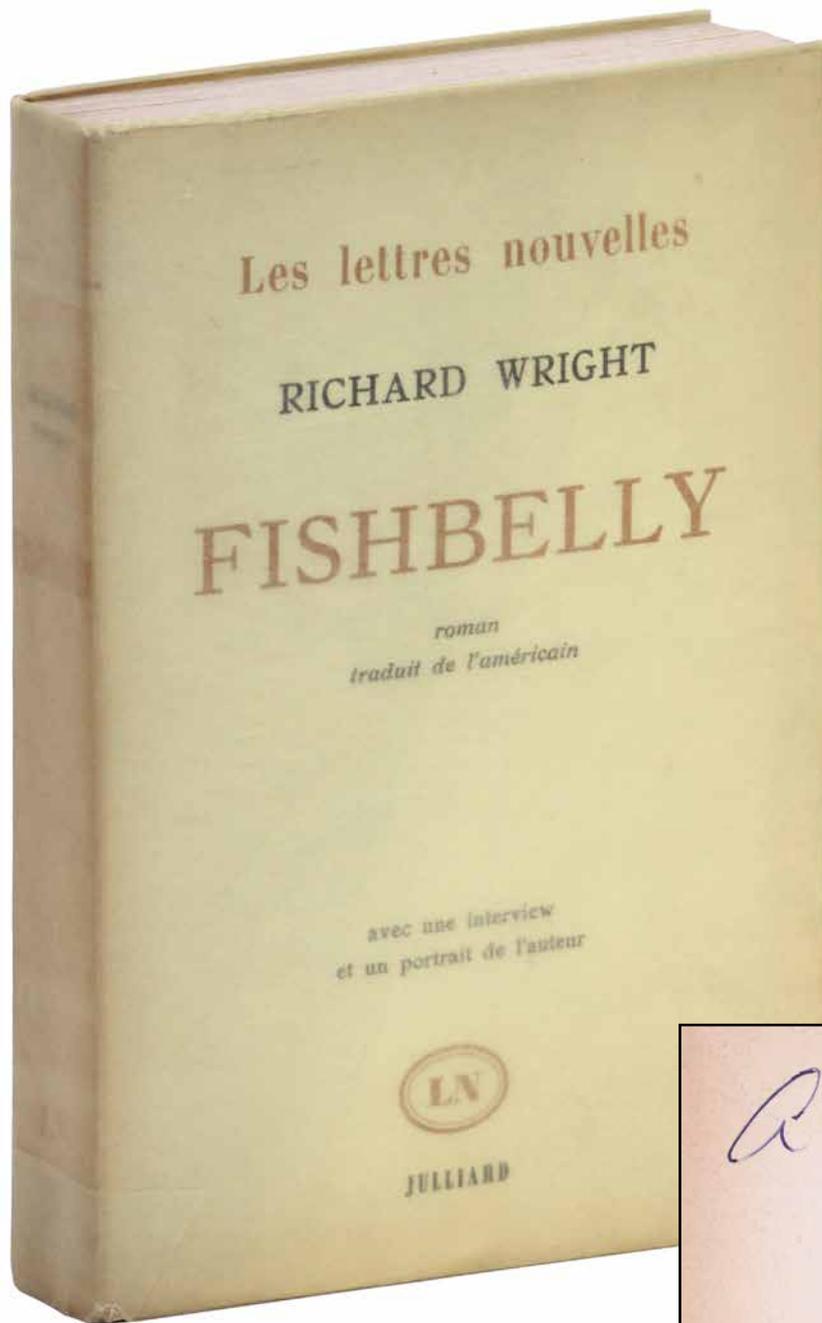
[BTC#383753]

Richard Wright

Fishbelly (The Long Dream)

Paris: Julliard 1960

\$1000



First French edition of *The Long Dream*, with additional interview with Wright not in the U.S. edition. Translated by H el ene Bokanowski. Fine in slightly age-toned, else fine glassine dustwrapper. Nicely Inscribed by Wright to Andr e Dalmos, as well as Signed by the translator H el ene Bokanowski. [\[BTC#386363\]](#)

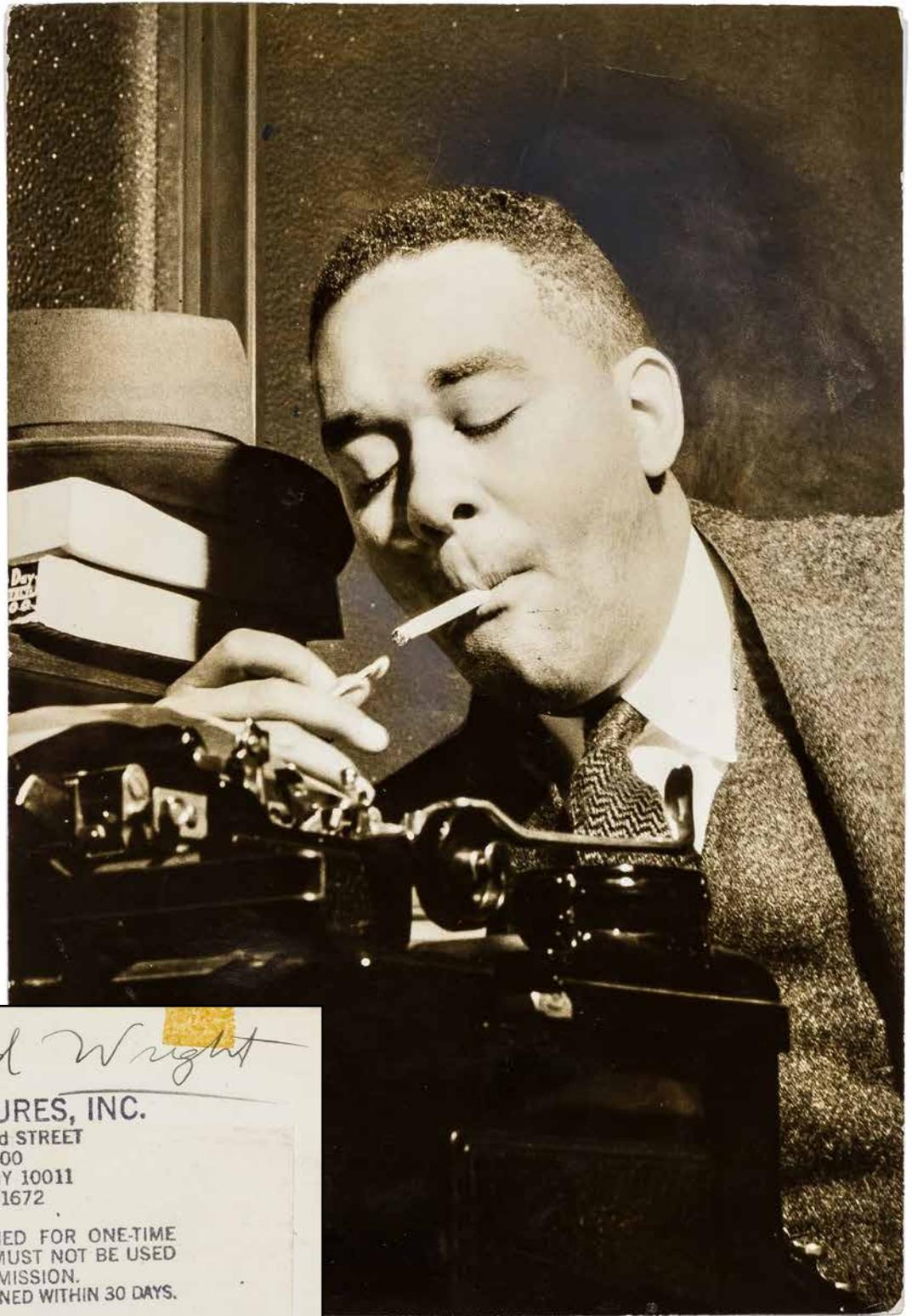
A-
Andr e Dalmos
Cordial hommage
Richard Wright
FISHBELLY
H el ene Bokanowski

(Richard Wright)
*Press Photograph of
Richard Wright*

New York: Culver Pictures,
Inc. [no date -circa 1945?]

\$500

Sepia toned gelatin silver
photograph. 5½" x 8". A
little wear at the corners,
tape shows and later rubber
stamped information on
the verso, near fine. Image
of Wright, lighting a
cigarette and seated behind a
typewriter. [BTC#425982]



AG-14
Richard Wright
CULVER PICTURES, INC.

150 WEST 22nd STREET
SUITE 300
NEW YORK, NY 10011
(212) 645-1672

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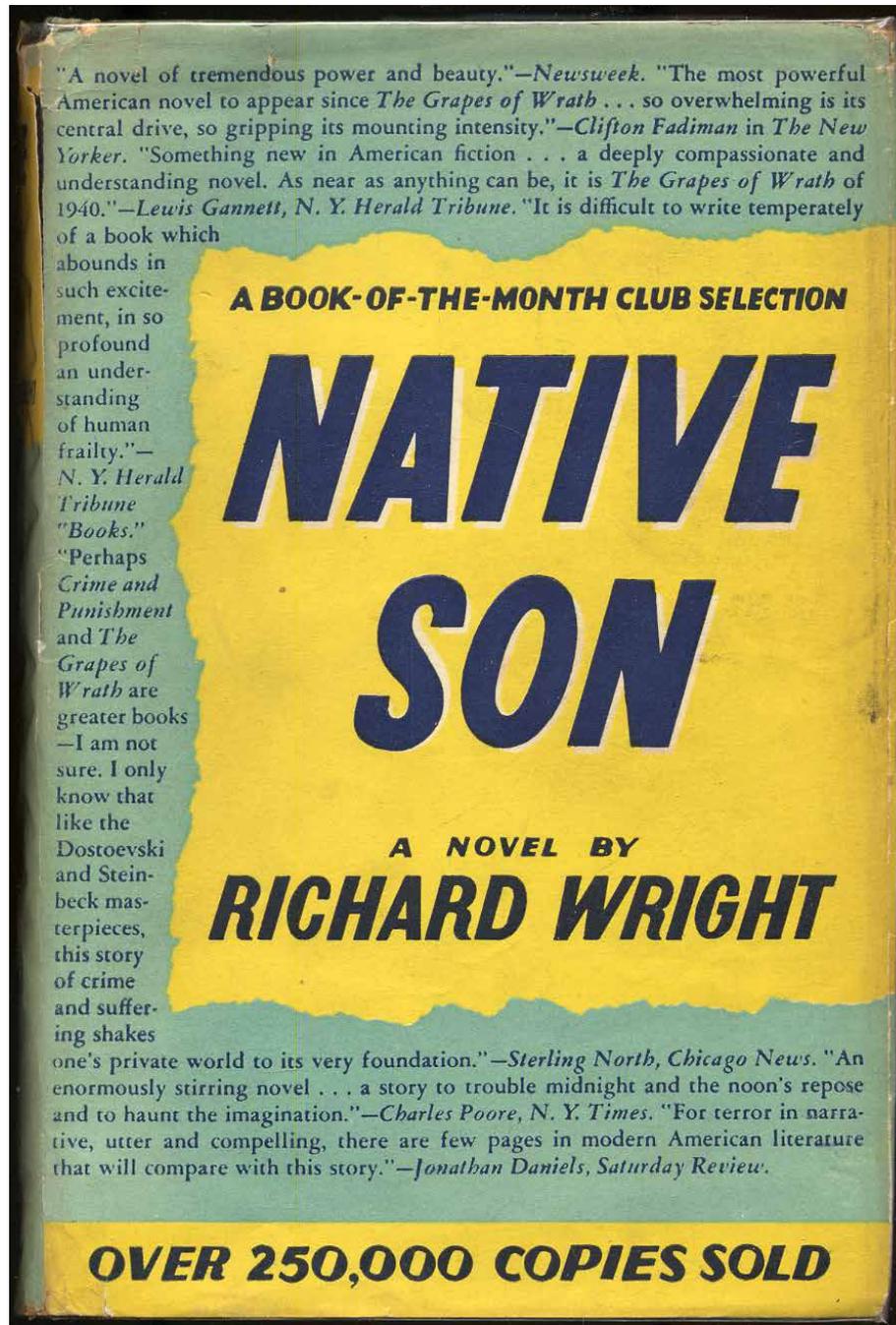
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660 First Avenue
New York, N.Y.
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one reproduction only. Must not
be used for advertising without
written permission.
Original must be returned
within 30 days.

Richard Wright

Native Son

Sydney: Angus and Robertson 1960

\$250



First Australian edition. Very good with cocked spine, owner's bookplate, owner's signature, and foxing to endpapers and page edges in good dustwrapper with long tears and tape repairs to spine, age-toning to back panel, but a bright, lovely front panel. Along with Ellison's *Invisible Man* and Baldwin's *Go Tell It On the Mountain*, one of the indisputable mid-century classics of African-American literature.

[BTC#290305]